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The Arts Council of Great Britain

Wilhelm Lehmbruck

An Exhibition of works by

Wilhelm Lehmbruck

1881-1919

Sculpture

Paintings

Drawings

Etchings

Arranged by the Arts Council of Great Britain 1957

Foreword

In his short life of thirty-eight years, the sculptor Wilhelm Lehmbruck emerged as an isolated figure avoiding the excesses of the experimental movements of his time —the Brücke and the Blaue Reiter—and grafting on to his romantic northern temperament a deep love of Italian and French art and a special admiration of the work of Rodin and Maillol. He has certainly the characteristic melancholy of expressionism but he tends more towards a romanticism, a gentleness and a refinement which are far removed from the pagan style of Kolbe or the dramatic severity of Barlach. His sensitively modelled works in artificial stone or bronze are imbued with a languor and a spirituality, and in his Kneeling Woman *(No. 10) and its companion figure, the* Youth ascending *(No. 14), there is lyrical tenderness and elongation of form but never sentimentality or melodrama.*

The Arts Council welcomes the opportunity of showing a representative selection of this great artist's work in London, first at the Tate Gallery, London, by permission of its Trustees, and then at the City Art Gallery, Leeds. This has been made possible by the generosity of the artist's widow, Frau Anita Lehmbruck, who has lent no less than thirty-five works of sculpture and seventy-eight paintings, drawings, and etchings. We are also indebted to the artist's son, Herr Guido Lehmbruck, for his assistance in the selection of the works shown here and for his co-operation in the practical arrangements. We also wish to thank Dr. Händler, Director of the Städt. Kunstmuseum, Duisburg, who has co-ordinated the arrangements for assembly, transport and insurance of the exhibition, and has also written the introduction to this catalogue. We acknowledge with gratitude the loan of five works of sculpture and two paintings from the Duisburg Museum (Nos. 1, 8, 16, 27, 42, 45 and 46), one from the Folkwang Museum at Essen (No. 2) and one from the private collection of Dr. Bernhard Sprengel (No. 25). Dr. Wehrli, Curator of the Kunsthaus, Zürich, has kindly lent the blocks for the cover and plates 2, 3, 4, 5, and 9 in this catalogue. His Excellency Herr Hans von Herwarth, the German

Ambassador in London, has given every encouragement in the initial stages and Dr. Eugen Gürster, Cultural Attaché to the Embassy, and his colleague, Frau Dr. Lohmeyer, have assisted in the preparation of the catalogue and in numerous other ways. Baron von Hirsch, Director-designate of the German Institute in London, has also given valuable assistance. Finally, we wish to thank the Cultural Department of the German Foreign Office in Bonn for their generous contribution towards the cost of bringing the exhibition to this country.

PHILIP JAMES

NOTE: All works are lent by Frau Anita Lehmbruck unless otherwise stated. For sculpture the height only is given unless otherwise stated; where two measurements are given, the height precedes the width; the sheet size is given for drawings and the plate size for etchings.

Introduction

By DR. HÄNDLER, *Director of the Städt. Kunstmuseum, Duisburg*

WILHELM LEHMBRUCK was born at Duisburg-Meiderich on 4 January 1881, the son of a miner. He attended the School of Arts and Crafts in Düsseldorf from 1895 to 1899 and the Düsseldorf Academy from 1901. In 1905 he studied in Italy for a time, returning for a second visit in 1912, and from 1910 to 1914 he lived in Paris where he encountered the work of Rodin and Maillol. In 1914 he left Paris for Berlin, moved to Zürich in 1917 and a year later returned to Berlin, where he died on 25 March 1919.

Lehmbruck's early sculpture (not represented here) falls into two groups. On the one hand are a series of what may be termed 'social realist' works which appear to have been influenced by the Belgian sculptor, Meunier. On the other, are a group of more academic works, such as the *Bather* of 1905 in the Städt. Kunstmuseum at Duisburg, which are more finished in treatment and in which the subject is idealized. During the next two years his work, as in the relief *Meditation: Mother and Child* (No. 1), shows a growing mastery of form which was to exceed the limitations of mere realism.

The years 1910 to 1918 are the culminating period of Lehmbruck's artistic achievement. It was at this time that he created a series of large works in which almost the whole range of human emotion has found expression and any one of which would have earned him an honourable position in the history of art. The *Standing Woman* of 1910 (No. 2) dates from the time of his arrival in Paris, and shows the influence of Maillol and, to a lesser extent, that of Rodin. In this powerful work the limbs, for all their heaviness, are relaxed and a sense of physical and spiritual harmony pervades the figure. In the following year he produced the *Kneeling Woman* (No. 10) which was erected in Duisburg in 1927 and is one of his best-known works. Here the limbs are elongated, the movement and the contours are more graceful, but the pensive air so characteristic of Lehmbruck's work is the

same as in the earlier figure. It has, however, a suggestion of a new and dynamic quality which appears with greater force in the *Youth ascending* of 1913 (No. 14). In this work the virile body and widespread limbs are reminiscent of Gothic art while physical collapse and grief, symbolic of the sufferings of humanity in war, are expressed in the *Fallen Man* of 1915–16 (No. 31) and the *Seated Youth* of 1918 (No. 42). The way in which these magnificent figures are conceived in space—the surrounding space forming an integral part of each group and thus extending the limits of the sculptural conception—brings to the fore one of the most important problems with which all serious sculptors are concerned. The weight and quiet relaxation of the *Standing Woman*, the delicate rhythm of the limbs and the withdrawn pensiveness of the *Kneeling Woman*, the powerful upward movement of the *Youth ascending*, the spare physique and drooping curves of the *Fallen Man* and the *Seated Youth* reflect, in their changing styles, the vicissitudes and changes of a turbulent age.

A parallel development can be seen in the numerous smaller figures, torsos, busts and heads which Lehmbruck produced during the same period. In these his loving and acute observation of nature can also be seen and the *Seated Boy* (No. 6) and the *Child crawling* (No. 7) of 1910 convey the essence of childhood, while the *Head of an old Lady* of 1913 (No. 16) portrays concentration with a similar intensity. The *Bust of Frau Oe* (No. 29), the *Head of a Thinker* (No. 37) and the *Mother and Child* (No. 36) date from 1915 to 1918 and in these later works Lehmbruck emerges as one of the greatest exponents of expressionism.

Besides his sculpture, Lehmbruck has left us a large number of drawings and etchings which reveal his constant search for new forms. His paintings—delicate in contour but strong in colour—are always, like his drawings, those of a sculptor. Lehmbruck's work, though rooted in the traditions of the past, is imbued with the spirit of his own age and his sculpture has the timeless quality typical of all great art.

1. Standing Woman, 1910 ***(2)***

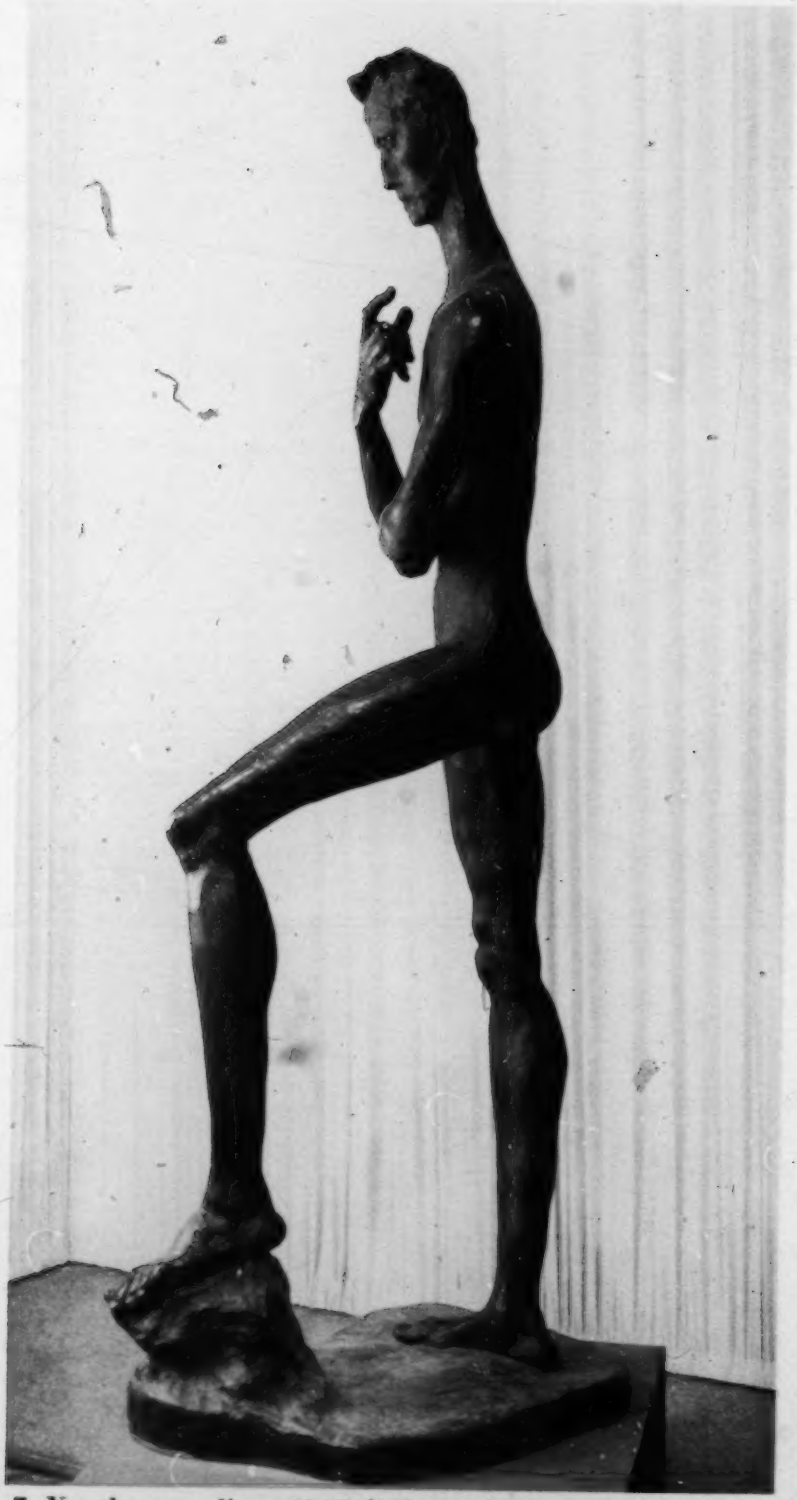
2. Bust of Frau L., 1910 *(3)*

3. Seated Boy, 1910 ***(6)***

4. Female Torso (fragment), 1918 *(35)*

5. Girl turning, 1913–14 ***(17)***

6. Kneeling Woman, 1911 ***(10)***



7. Youth ascending, 1913 ***(14)***

8. Head of an old Lady, 1913 ***(16)***

9. Bust of Frau Oe, 1915–16 ***(29)***

10. Seated Youth, 1918 ***(42)***

11. Fallen Man, 1915–16 ***(31)***

12. Bust of a Woman, Fräulein K., 1916 ***(30)***

Sculpture

1. Meditation: Mother and Child, 1907
BRONZE (relief), 25 in. (63·5 cm.)
Lent by the Städt. Kunstmuseum, Duisburg

2. Standing Woman, 1910
BRONZE, 76 in. (193 cm.). *Plate 1*
Lent by the Folkwang Museum, Essen

3. Bust of Frau L., 1910
BRONZE, 31½ in. (80 cm.). *Plate 2*

4. Head of Frau L., 1910
BRONZE, 19 in. (48 cm.)

5. Girl with Leg raised, 1910
BRONZE, 24⅞ in. (63 cm.)

6. Seated Boy, 1910
BRONZE, 19½ in. (49 cm.). *Plate 3*

7. Child crawling, 1910
BRONZE, 4½ in. (11·5 cm.)

8. Small female Torso, 1910–11
BRONZE, 27⅛ in. (69 cm.)
Lent by the Städt. Kunstmuseum, Duisburg

9. Temptation, 1911
BRONZE (relief), 20⅛ in. (51 cm.)

10. Kneeling Woman, 1911
BRONZE, 70⅛ in. (178 cm.). *Plate 6*

11. Bust of a Woman with Head bent, 1911
BRONZE, 19⅝ in. (50 cm.) *Reproduced on cover*

12. Torso of a bending Woman, 1913
BRONZE, 33⅛ in. (84 cm.)

13. Study for 'Woman looking back', 1913
CEMENT, 36¼ in. (92 cm.)
See No. 26.

14. Youth ascending, 1913
BRONZE, 87 in. (221 cm.). *Plate 7*

15. Head of a Youth, 1913
BRONZE, 20½ in. (52 cm.)

16. Head of an old Lady, 1913
COLOURED PLASTER, 20½ in. (52 cm.). *Plate 8*
Lent by the Städt. Kunstmuseum, Duisburg

17. Girl turning, 1913–14
CEMENT, 48½ in. (123 cm.). *Plate 5*

18. Torso of a Girl turning, 1913–14
CEMENT, 38½ in. (97 cm.)

19. Head of a Girl turning, 1913–14
BRONZE, 16⅝ in. (42 cm.)

20. Meditation, 1913–14
BRONZE, 81⅞ in. (208 cm.)

21. Bust of a Girl, 1913–14
CEMENT, 21⅛ in. (53 cm.)

22. Seated Girl, 1913–14
BRONZE, 11⅛ in. (28 cm.)

23. Bather, 1914
BRONZE, 36⅝ in. (93 cm.)

24. Three Women, 1914
BRONZE (relief), 36⅝ in. (93 cm.)

25. Attacking Figure, 1914–15
BRONZE, 17⅜ in. (44 cm.)
Lent by Dr. Bernhard Sprengel, Hanover

26. Woman looking back, 1914–15
CEMENT, 36¼ in. (92 cm.)

27. Bust of Frau F., 1915–16
MARBLE, 23 in. (58·5 cm.)
Lent by the Städt. Kunstmuseum, Duisburg

28. Frau F., 1915–16
TERRACOTTA, 25⅝ in. (65 cm.)

29. Bust of Frau Oe, 1915–16
CEMENT, 25⅝ in. (65 cm.). *Plate 9*

30. Bust of a Woman, Fräulein K., 1916
CEMENT, 24⅞ in. (63 cm.). *Plate 12*

31. Fallen Man, 1915–16
CEMENT, 28½×94⅛ in. (72×239 cm.).
Plate 11

32. Bust of Fräulein von Unruh, 1917
CEMENT, 20½ in. (52 cm.)

33. Bust of Frau B. (I), 1917–18
CEMENT, 20¼ in. (51·5 cm.)

34. Bust of Frau B. (II), 1917–18
CEMENT, 20⅞ in. (53 cm.)

35. Female Torso (fragment), 1918
CEMENT, 30¾ in. (78 cm.). *Plate 4*

36. Mother and Child, 1918
BRONZE, 20½ in. (52 cm.)

37. Head of a Thinker, with Hand, 1918
CEMENT, 24⅛ in. (61 cm.)

38. Lovers' Heads, 1918
CEMENT, 11⅞ in. (30 cm.)

39. Woman praying, 1918
CEMENT, 33½ in. (85 cm.)

40. Bust of Fräulein B., 1918
CEMENT, 22⅞ in. (58 cm.)

41. Head of Frau. L., 1918
MARBLE, 21¼ in. (54 cm.)

42. Seated Youth, 1918
BRONZE, 40⅝ in. (103 cm.). *Plate 10*
Lent by the Städt. Kunstmuseum, Duisburg

Oil Paintings

43. Portrait of Wilhelm Lehmbruck, 1905
By H. WETTIG
39⅜×25½ in. (100×65 cm.)

44. Large female Nude with male Figure, 1912
82¾×30¾ in. (210×78 cm.)

45. Martha, 1912
37⅜×23⅝ in. (95×60 cm.)
Lent by the Städt. Kunstmuseum, Duisburg

46. Susanna, 1913
31½×25½ in. (80×65 cm.)
Lent by the Städt. Kunstmuseum, Duisburg

47. Portrait Study, 1914
25½×19½ in. (65×50 cm.)

48. Head of a Woman, 1914
25½×19¾ in. (65×50 cm.)

49. Portrait of a Woman, 1915
39×30¼ in. (99×77 cm.)

50. Nude Woman, half length, 1915
39⅜×25½ in. (100×65 cm.)

51. Nude Woman, crouching, 1917
47¼×37¾ in. (120×96 cm.)

Drawings

52. Nude Woman, seated, 1910
PENCIL, 21¼×13¾ in. (54×35 cm.)

53. Nude Woman with Drapery, 1910
PENCIL, 18⅞×20⅛ in. (48×51 cm.)

54. Women Bathing, 1910
PENCIL, 9½×20⅛ in. (24×51 cm.)

55. Nude Woman, standing, 1910
RED CHALK, 24¾×18⅞ in. (63×48 cm.)

56. Mother and Child, 1910
PASTEL AND CHALK, 27⅛×38¼ in. (69×97 cm.)

57. Weeping Woman, 1911
PENCIL, 16½×9¾ in. (42×25 cm.)

58. Mother and Child (profile), 1911
PENCIL, 15×10¼ in. (38×26 cm.)

59. Woman's Head, 1911
RED CHALK, 24½×18⅞ in. (62×48 cm.)

60. Study for Kneeling Woman, 1911
PENCIL, 12½×10¼ in. (32×26 cm.)

61. Nude Woman, standing, 1912
BLUE CHALK, 18½×9¾ in. (47×25 cm.)

62. Man and Woman, standing, 1912
PENCIL, 16¾×10¼ in. (43×26 cm.)

63. Nude Man, reclining, 1912
BLUE CHALK, 12½×20 in. (32×51 cm.)

64. Kneeling Woman, 1912
SEPIA, 16⅛×13¾ in. (41×35 cm.)

65. Man ascending, 1913
INDIAN INK, 12½×9¾ in. (32×25 cm.)

66. Nude Woman, standing, 1913
PEN AND INK, 7½×4¾ in. (19×12 cm.)

67. Orpheus and Euridice, 1913
PEN AND INK (coloured), 7½×5⅞ in. (19×15 cm.)

68. Seated Girls, 1913
INDIAN INK, 7⅛×9⅜ in. (18×24 cm.)

69. Man and Woman, 1914
CHARCOAL, 12⅜×9½ in. (31×24 cm.)

70. Man looking out, 1914
CHALK, 14¾×11⅜ in. (38×29 cm.)

71. Bather, 1914
SEPIA AND PASTEL, 12½×7½ in. (31×19 cm.)

72. Woman fainting, 1914
PASTEL, 28×39 in. (71×99 cm.)

73. Nude Woman, standing, 1915
CHALK, 17¼×10¼ in. (44×26 cm.)

74. Crouching Figure, 1915
WASH, 12⅜×9 in. (31×23 cm.)

75. Standing Woman, 1915
WASH, 12⅜×9 in. (31×23 cm.)

76. Nude Woman, back view, 1915
WASH, 12⅜×9 in. (31×23 cm.)

77. Leaning Woman, nude, back view, 1915
PENCIL AND WATER-COLOUR, 10⅝×6¾ in. (27×17 cm.)

78. Mother and Child, 1915
LITHOGRAPHIC CHALK, 15⅜×11½ in. (39×29 cm.)

79. Rape, 1915
CHALK, 10⅝×8⅝ in. (27×22 cm.)

80. Nude Man falling, 1915
CHALK, 10¼×16½ in. (26×42 cm.)

81. Two nude Women, reclining, 1916
CHALK, 10¼×8⅝ in. (26×22 cm.)

82. Kneeling Woman, nude, leaning back, 1916
PEN AND INK, 8¼×6¼ in. (21×16 cm.)

83. Falling Gladiator, 1916
CHARCOAL, 11⅜×17⅜ in. (29×45 cm.)

84. Figure awakening, 1916
CHARCOAL, 22×17¾ in. (56×45 cm.)

85. Study of fallen Men, side view, 1916
CHARCOAL, 10⅝×16½ in. (27×42 cm.)

86. Study of fallen Men, oblique view, 1916
CHARCOAL, 18¾×27⅝ in. (48×70 cm.)

87. Study of fallen Men, front view, 1916
CHARCOAL, 24⅜×18⅞ in. (62×48 cm.)

88. Back view of a nude Woman, 1916
PASTEL, 39⅜×26¾ in. (100×68 cm.)

89. Woman's Head, 1916
COLOURED CHALK, 35×26 in. (89×66 cm.)

90. Head of a Boy, 1916
CHALK, 15⅝×11⅜ in. (39×29 cm.)

91. Head of a Girl, 1916
CHARCOAL, 17¼×10¼ in. (44×26 cm.)

Etchings

92. Cleopatra I, 1911
7 1/16×9⅜ in. (17·9×23·8 cm.)

93. Kneeling Figure, 1911
13⅝×9⅞ in. (34·6×25 cm.)

94. Rape I, 1911
11 11/16×9¼ in. (29·8×23·6 cm.)

95. Rape II, 1911
11⅝×9¼ in. (29×23·5 cm.)

96. Nude Woman, half turned away, looking out, 1911
12 7/16×9 1/16 in. (31·6×23 cm.)

97. Sorrowing Figure, 1912
7⅞×9 11/16 in. (20×24·7 cm.)

98. Large Head, 1912
11 11/16×10¼ in. (29·7×26 cm.)

99. The Dance (Man and Woman), 1912
7 9/16×5⅞ in. (19·2×15 cm.)

100. Small unfinished Composition, 1912
7¾×5¾ in. (19·8×14·7 cm.)

101. Heads, Latin Quarter, 1912
9 5/16×7 in. (23·7×18 cm.)

102. Female Torso with head bent, 1912
10 11/16×8⅞ in. (27·8×22·6 cm.)

103. The Prodigal Son, 1912
11 11/16×7¾ in. (30×19·8 cm.)

104. The Crucifixion, 1913
$9\frac{3}{8} \times 7$ in. (23·8×17·8 cm.)

105. The Resurrection, 1913
$15\frac{5}{8} \times 11\frac{11}{16}$ in. (39·7×29·8 cm.)

106. Three Women kneeling, 1913
$7\frac{11}{16} \times 9\frac{11}{16}$ in. (19·5×24·7 cm.)

107. Head: Vision I, 1913
$9\frac{7}{16} \times 7\frac{1}{8}$ in. (24×18 cm.)

108. Study for Mother and Child: Vision II, 1913
$9\frac{3}{8} \times 7\frac{1}{8}$ in. (23·8×18 cm.)

109. Paolo and Francesca, 1913
$4\frac{3}{4} \times 6\frac{5}{16}$ in. (12×16 cm.)

110. Paolo and Francesca, 1913
$11\frac{11}{16} \times 7\frac{3}{4}$ in. (29·7×19·7 cm.)

111. Four Women, 1913
$11\frac{11}{16} \times 7\frac{3}{4}$ in. (29·7×19·7 cm.)

112. The Awakening, 1913
$7\frac{3}{4} \times 9\frac{5}{8}$ in. (19·7×24·5 cm.)

113. Solitary Woman, 1913
$19\frac{3}{8} \times 9\frac{11}{16}$ in. (49·3×25 cm.)

114. Seated Girls, 1913
$11\frac{5}{8} \times 10\frac{5}{16}$ in. (29·6×26·2 cm.)

115. Potiphar's Wife, 1914
$15\frac{7}{16} \times 15\frac{5}{8}$ in. (39·3×39·7 cm.)

116. Large Composition, 1914
$13\frac{5}{8} \times 9\frac{11}{16}$ in. (34·6×24·9 cm.)

117. The Flood, 1914
$15\frac{11}{16} \times 11\frac{11}{16}$ in. (39·9×29·7 cm.)

118. Composition: Reaching Upward, 1914
$11\frac{3}{4} \times 7\frac{11}{16}$ in. (29·9×19·5 cm.)

119. Medea, 1915
$11\frac{11}{16} \times 9\frac{1}{4}$ in. (29·7×23·5 cm.)

120. The Woman's Dream, 1915
$13\frac{3}{8} \times 9\frac{3}{8}$ in. (34×23·9 cm.)

121. Shakespearean Visions: Macbeth II, 1918
$15\frac{3}{4} \times 11\frac{13}{16}$ in. (40×30 cm.)

122. Shakespearean Visions: King Lear I, 1918
$15\frac{3}{4} \times 11\frac{13}{16}$ in. (40×30 cm.)

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